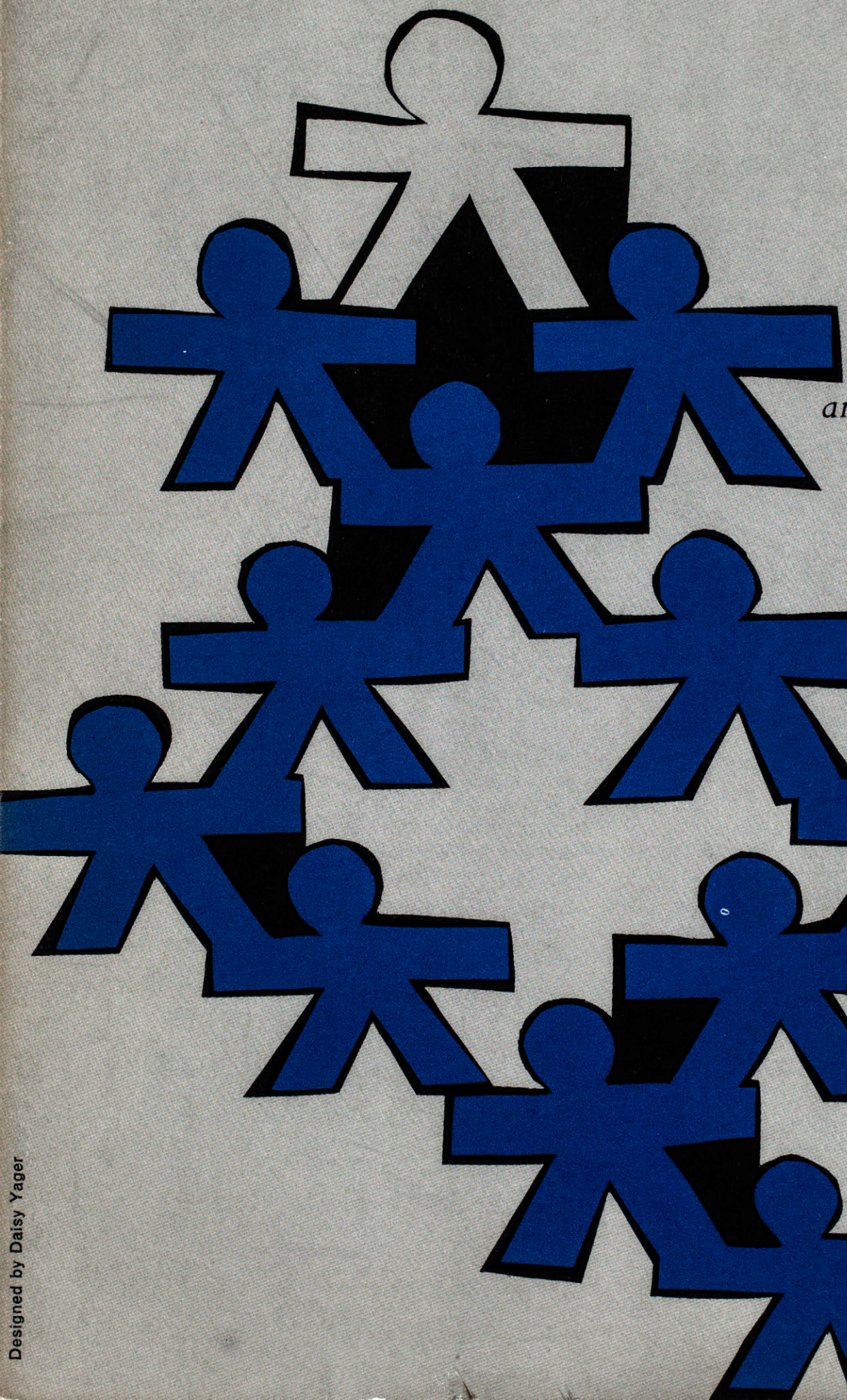
Museum Association QUARTERLY

Los Angeles County Museum / volume 17, number 4, fall 1961



we are literally the
heirs of the ages
and all the nations

Designed by Daisy Yager

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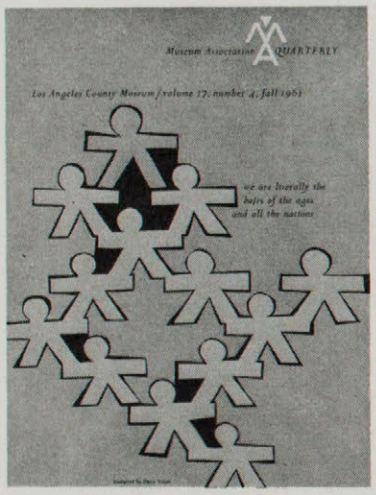
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The cover design is by Daisy Yager, after reading Dr. Friedmann's address to the history and science workshops, page 4.

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Los Angeles County Museum

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The QUARTERLY *of the Los Angeles County Museum. Volume 17, Number 4*

A message from Howard S. McDonald

President, Los Angeles State College

THE MUSEUM and the college are partners in achievement of educational goals. As such, they are concerned with conservation of the past, anticipation of the future, and concentration on the ever-changing present. The enterprise in both instances is based on faith in the value of truth, be it object, fact, or idea—recorded, remembered, or about to be discovered.

Like the college graduate on the brink of magnificent contribution, are these sister institutions plunging—particularly at this time—into a new world, indeed a new universe of danger, wonder, and hope.

The process of selecting and arranging materials for study, observation, and fascination has become more critical than ever before. These institutions have passed the "curio-shop" stage. They have fallen heir to the obligation of leadership in the search for truth, which alone can guarantee satisfaction of man's insatiable yearning for peace and freedom.

The greater Los Angeles area has been blessed with far-sighted men to build great museums like the County Museum and great institutions of higher learning. It is the calling of the present leaders to continue sharing in this noble mission for the benefit of the immediate community and for the glory of all mankind.

Students of Science and History Workshops at graduation, 1961.

Science and History Workshops

Graduation Address

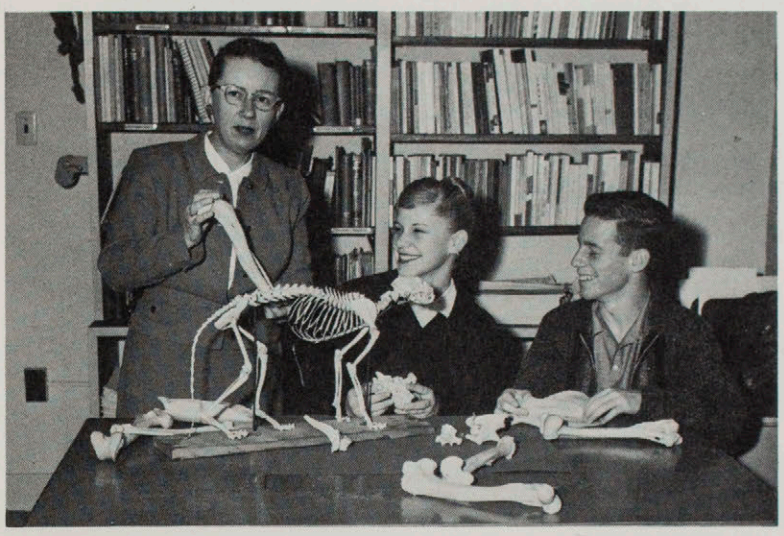
HERBERT FRIEDMANN
Director, Los Angeles County Museum

LET ME begin by congratulating the students who are graduating today, and by thanking them for having made such good use of the collections and the facilities of the Museum. Museums are not merely storage or warehouse organizations, even though preservation of collections is a vital part of their job. Museums are treasure houses, but they exist for people to use —to learn from their accumulated collections. An unvisited museum is no better than an unread book: it fails to achieve its significance until its contents are studied. Thus, in a very real sense, the Museum is grateful to you who have helped to make possible the fuller realization of its purpose. We, of its staff, hope and think that you have some reciprocal feelings of indebtedness to the Museum for the opportunities it has provided for your own studies and for the development of your individual interests. This is, therefore, a day of mutual congratulations and thanks.

When Miss Sibley asked me to talk to you, she suggested no set subject. However, it seemed to me that since all the students we are honoring today have worked in the fields of history and the natural sciences, some reflection on the roles these subjects play in our lives might be appropriate. That both science and history do play important parts in our social and individual lives is, I think, obvious, but their mutual interrelations are well worth reconsidering.

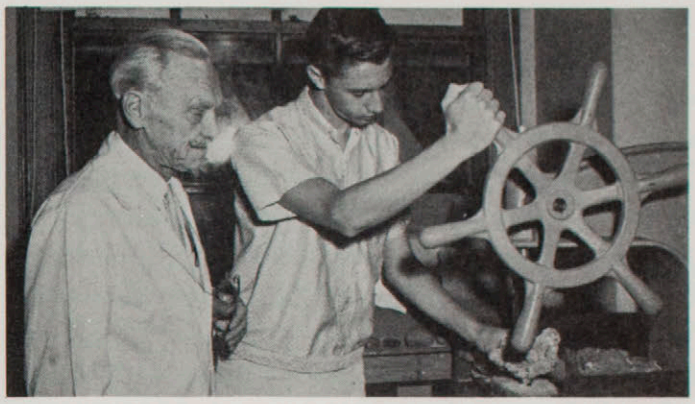
While history is primarily a documented and interpreted account of past events, and a record of the continuance, or modification, or even the dismissal, of earlier ideas and of the influence of personalities and movements, it is also a guide

Dr. Fred S. Truxal, curator and teacher, illustrates a point in entomology.

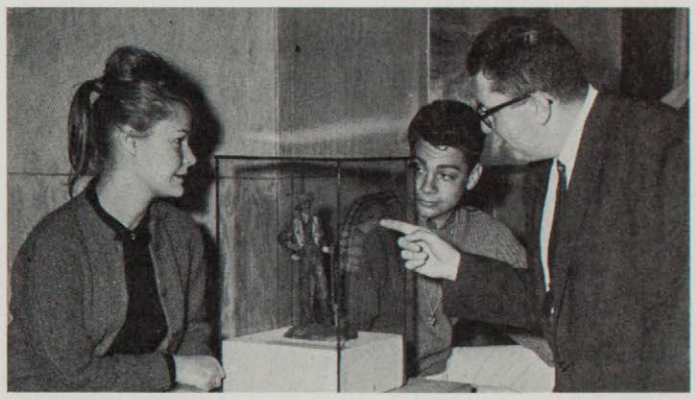


Gretchen Sibley, Director of Natural Science Workshop, teaches comparative anatomy. Students are Robin Adair, Secretary, and Jerry Krieger, President of Museum Student Association.

Invertebrate paleontology class identifies fossil shells.



George Kanakoff, curator and teacher of invertebrate paleontology, and Robert Andersen, student, crush rock for fossils.



Dr. John Baur, Director of History Workship, takes students on Museum tour.

to help us to meet new and changing situations insofar as its content of past experience may give us some anticipatory judgment, some antecedent sense of probable outcome, as we go ahead in our ever-changing world. It is very naturally a part of our outlook to wonder what causes may have led up to occurrences as they happen around us, to ask what past deeds or what factors shaped the present results. In fact, we can hardly go through a day without some question of an historical nature occurring to us. It gives us a more comfortable feeling, a lessened sense of strangeness, when we can see the chronological relationship between events. History invests a new and more meaningful interest in old objects, such as are accumulated in museums. Without some knowledge of history, or at least a feeling for history, on our part, many of these fragments of past or alien chapters of the human story may be intriguing enough to us when we first come across them, but may often end up by being merely baffling, and may even become annoying to our innate desire for continuity in our understanding.

An interest in history, no matter how seemingly distant from us in time or in place a particular item may be, is essentially an interest in ourselves, a wholly natural and proper interest. In the exalted intellectual atmosphere of ancient Greece, Socrates summed up much of his thinking when he admonished his students with the famous two word phrase, "Know thyself." The degree to which one can learn to know oneself depends to some extent on the degree to

which one is familiar with the whole range of human history; what man has done, under what conditions and stresses he has been able to accomplish his work, to which of his hopes and aspirations man has clung through his vicissitudes over the ages. Time and experience help to distill the contents of his accumulated thoughts; his hopes and his fears come to assume a greater clarity as local or temporary and ephemeral aspects of them are shed in the long record of history.

History should, therefore, teach us tolerance by enabling us to see and to appreciate the conditions and the difficulties under which different tribes, groups, and nations have lived and under which their cultures have developed. Let us take a single example: we may assume, with some self-satisfied smugness, that we as a group are more advanced than the Eskimos, because we have a far greater variety of resources and a much more complex and inclusive cultural heritage. But if we were to study Eskimo ethnology we could hardly help but conclude that these hardy people have done an amazing job of surviving and, at the same time, of developing a culture in a definitely submarginal part of the world, under conditions of such rigorous climatic demands and of such limited resources that I venture to say most of us would find them unbearable and uninhabitable.

Not only should a greater familiarity with different segments of the human race and with the history of their achievements make us sympathetic and tolerant, but it should also serve to emphasize that we have a responsibility and an obligation to do even better because of our greater resources and our richer and more varied cultural treasures. In this connection I may point out that the kinds of historical studies that museums are especially fitted to foster and to exhibit chiefly relate to preservable objects—artifacts, weapons, tools, musical instruments, machinery, costumes. Here it should be stressed that whereas in earlier times groups or tribes had the chance to know only those articles characteristic of their immediate vicinity, today we are subject to influence by the world-wide range of such articles. Through the medium of pictures, photographs, television, books, and radio, all the cultural patterns of all people are made available to us. No longer is each cultural pattern purely local. A young artist growing up in California may be influenced just as readily by Italian Renaissance art or by Japanese silk paintings or by the early Hispano-American work, as by any of the current non-localized trends in art. In an ever growing number of fields of endeavor we are literally the heirs of the ages and of all the nations. It is obviously to our advantage, and obviously it is of interest to us, to know as much as possible of the sources of our widened heritage. History is the approach by which we can best apprehend and most effectively blend all these discrete facts and influences.

If we were to try to epitomize our present civilization we would probably decide that we are living in an age dominated, as no previous ages ever were, by science. I doubt if the middle decades of the twentieth century will be remembered as a period of great advancement in the humanities, in music, art, and literature. Our time will certainly not go down in history as one of peace and international friendship. It will be most easily and tersely characterized as a time of exuberant scientific advances, the time that ushered in the space age and ended man's purely earth-bound existence.

Science is more important today than it ever has been in human affairs. Public funds in unprecedented amounts are being channeled into scientific research, and many privately established foundations are similarly pouring their resources into such studies. While definite efforts are being made to support all aspects of science, it remains a fact that the greatest part of these funds are being funneled into the application of basic science to such fields as missiles, defense, engineering, and medicine. In other words, it is really technology that is being supported extravagantly, while pure science is a secondary matter, supported, it is true, more than ever before, but still on a relatively much smaller scale. There is a national need for rapid technological advance because, whether we like it or not, the dangerous international situation not only demands it, but even seems to express itself largely in terms of relative degrees of technological excellence. However, those of this group of graduates who have pursued scientific subjects at the Museum, have, it seems to me, made a sounder and healthier choice than if they had succumbed to the lure of technology.

Science is basically different from other fields of inquiry chiefly in that it has a greater degree of self-criticism. Science, unlike many fields of the humanities, unlike theology, is always ready to discard any theories or ideas when contrary evidence requires that it do so. Science is essentially an orderly arrangement of facts connected by unifying thoughts. If some of the facts are found to be erroneous, to be non-facts, they are promptly thrown out; if some of the connecting thoughts are called in question, they are altered or discarded. Science proceeds on the basis of sensory impressions; it is built of the stuff we can hear, see, touch, smell, weigh, and measure. Its basic method is careful observation. The only difference between direct observation and experiment is that the latter method is used when the former is not possible. If, for example, several factors, such as temperature, humidity, velocity, and pressure are in operation simultaneously, the only way to observe the effect of each is to create an experimental situation where one after the other of these factors is kept uniform, and is thus eliminated from the picture. The end result is to enable the experimenter to make a valid observation, with or without the aid of instruments.

Science as pursued in museums is descriptive, observational, and to the extent that the total observational information permits, it is interpretational. The study of minerals, of fossils, of birds, of beetles, of plants, or of mankind itself, all adds up to our total of verified and corroborated information—the bricks out of which our framework of science is built. It may seem, to an outsider, quite unimportant if the entomologist recognizes one more or one fewer kinds of moths, if the paleontologist does or does not add another bit of evidence to the unraveling of the fossil record of evolution, but all these little details add up to give us the only valid picture we have of the contents and of the changes in the course of time of the living and of the non-living elements of our world.

Technology and international difficulties notwithstanding, we want to know more and more about the world we live in, and which the technologists are dangerously near to destroying. The dazzling advances of engineering in making distance and time relatively insignificant, have brought close together all the peoples of the earth. This means that the technological application of science thus, unwittingly perhaps, but yet actually, has made history more immediately important because it has made it possible for us to live, as it were, in all places, with all cultures, almost simultaneously.

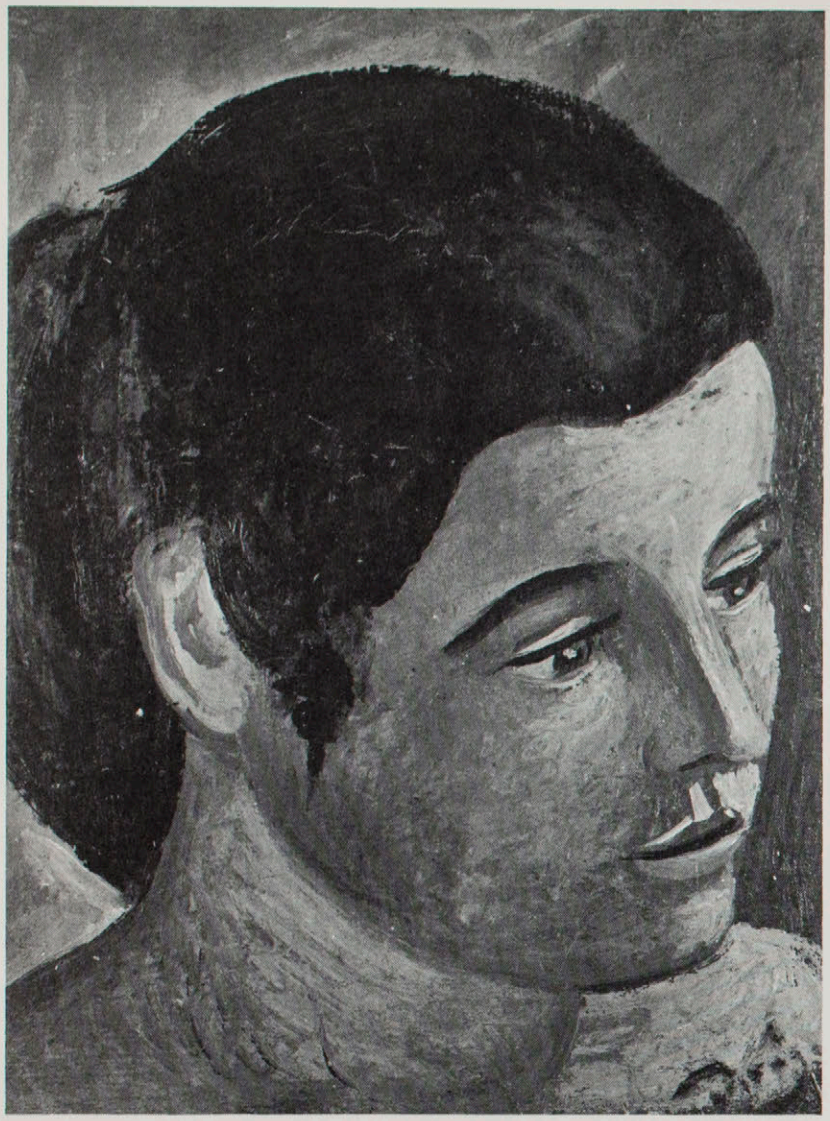
I think we can be happy in the realization that the fields of science cultivated by, and available to be studied at, the museums, are devoted to enriching and correcting our understanding and appreciation of our world and its contents, and are not such as have become sadly involved in a frenzy of technology. Understanding the natural world is apt to to give us more lasting satisfaction than is the controlling of it. We all know, even if at times we appear to forget it, that man does not live by bread alone. He has an intellectual life, which, in the last analysis, is the only significant thing about him that distinguishes him from the rest of creation. Any study that contributes to the intellectual life of the individual or to that of the whole of mankind is one of the most desirable and ennobling forms of human behavior.

A rapid survey of the later careers of earlier graduates of the Museum Workshop shows a fair percentage did go on into professional work related to their studies here. Whether you do or do not is really quite beside the point, as long as you have gained something that has enlarged your outlook or enriched your educational background. Our present society is full of specialists; what we need in greater numbers are people with more than a single interest, people who find more than one source of life-enhancing pleasure and stimulation in the world about them. Over a century ago the New England essayist, Thoreau, defended his indifference to worldly success and his pleasure in contemplating various aspects of nature by saying that a man was wealthy in proportion to what he could afford to do without.

Unlike banks that pay interest in dollars and cents, or businesses that yield profits and bonuses, museums pay intellectual dividends. Science and history are among the most durable and precious of these dividends, and as experience has shown, they are among the most rewarding.

Again my congratulations on the choices you have made, and on your success in pursuing them.

Paintings to be auctioned December 10 will include these six:



André Derain, "Tête de Femme" (oil on canvas)

Georges Rouault, "Pierrot" (oil on paper)

Art Auction at the Museum

BARBARA B. DIAMOND

Art Liaison Editor

ONE OF the most important and eagerly awaited events in recent years for collectors of art and friends of the Museum will be the auction sponsored by the Junior Art Council on December 10 in the Jean Delacour Auditorium of over forty works of art.

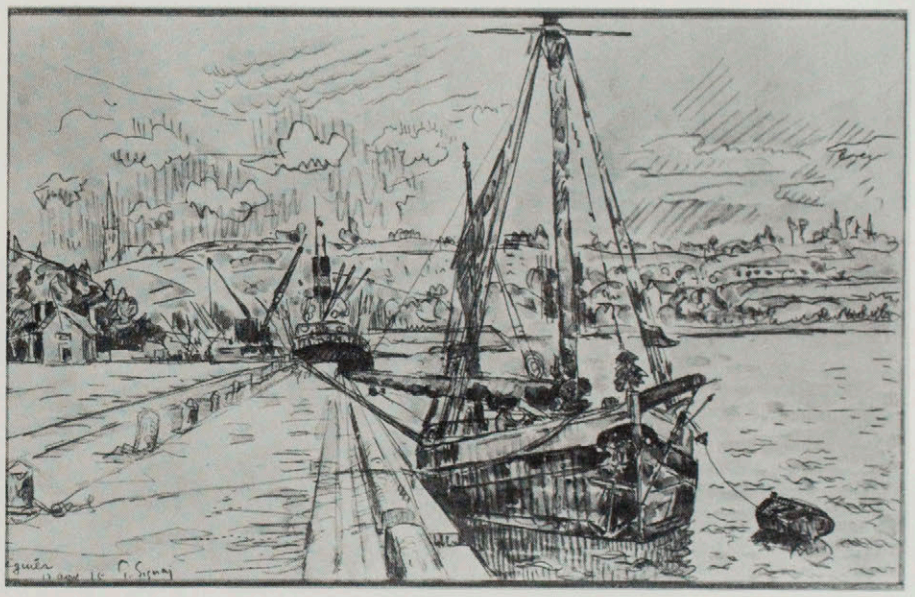
Coming from London to act as auctioneer will be Peter Wilson, chairman of the board of Sotheby's, the largest art auction house in the world. Mr. Wilson will offer to the highest bidder works by Utrillo, Chagall, Rouault, Vlaminck, Signac, Derain, Buffet, and many others drawn from the Museum's collection or donated for the sale by local collectors.

All the works to be auctioned will be on public view from Tuesday, November 28, in the galleries in the west wing adjoining the auditorium. In addition to those to be auctioned another group of paintings and graphics will be exhibited and offered for sale on the basis of written bids over a base price made during the viewing period and the party preceding the auction. Final sale of these pictures will be determined before the start of the auction.

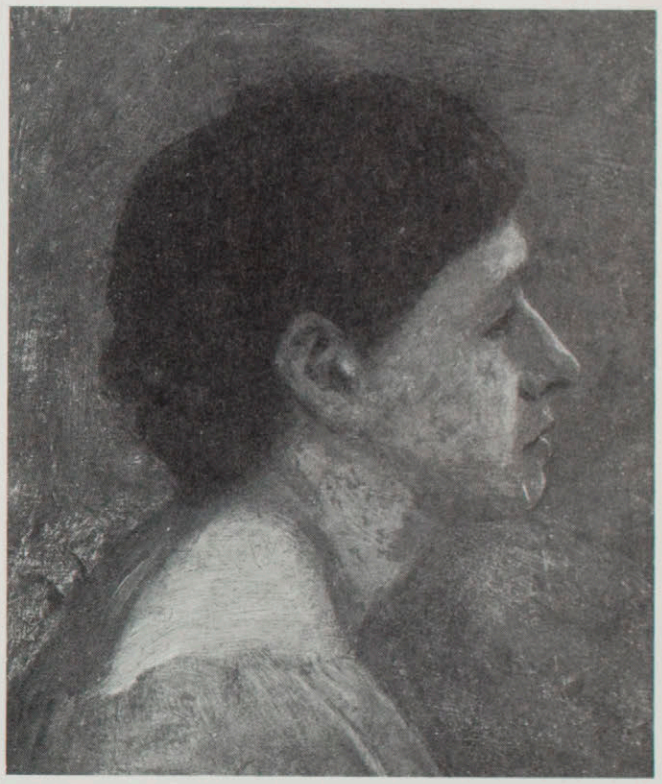
Attendance at the sale at 7:30 and the preauction party at 5:30 is limited by the capacity

Bernard Buffet, "Self Portrait" (oil on canvas)

Maurice de Vlaminck, "Château au Bord de la Rivière" (watercolor)



Paul Signac, "Tréguier" (watercolor)



Thomas Eakins, "Woman's Head" (oil on panel)

of the auditorium to the first 400 purchasers of the sale catalogue which is priced at ten dollars. Only catalog holders will be admitted and, since it is anticipated that interest in the auction will be very high, those who wish to attend are urged to order their catalogs early. The catalog will be sold on a firm first-come first-served policy.

The auction will be the culmination of a year's planning and work by the Junior Art Council under the leadership of its President, Mrs. James S. Hartzell, and its Acquisition Chairman, Mrs. Philip D. Maughan. Mrs. Herman Weiner is chairman of the committee preparing the catalog, and Mrs. Edward P. Garnier is Publicity Chairman. Plans for the party are being made by a committee led by Mrs. Hoyt B. Leisure.

All expenses of the auction and the party will be met by the sale of catalogs. All proceeds from the auction will go to an acquisition fund to be used for the purchase of contemporary art for the new art museum.

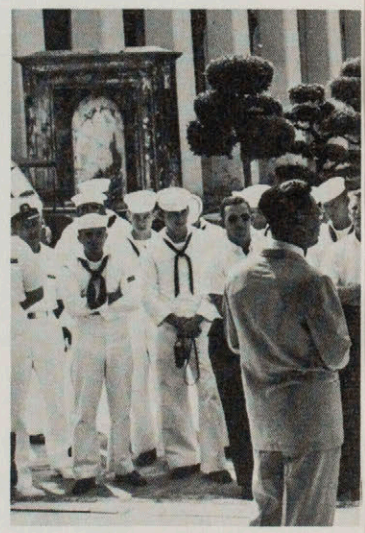
Sunday, December 10, will be not only a very exciting evening for the fortunate four hundred but also a very profitable one for purchasers and Museum alike.

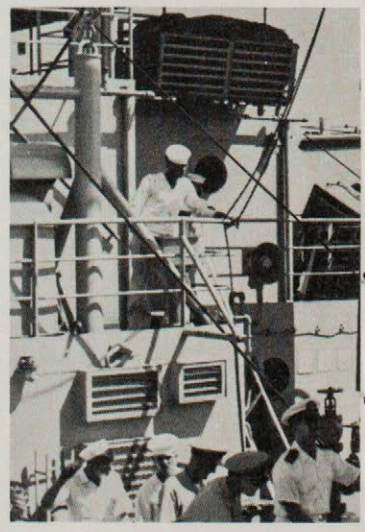
The Arts of Thailand

Los Angeles County Museum; July 9 to August 13, 1961

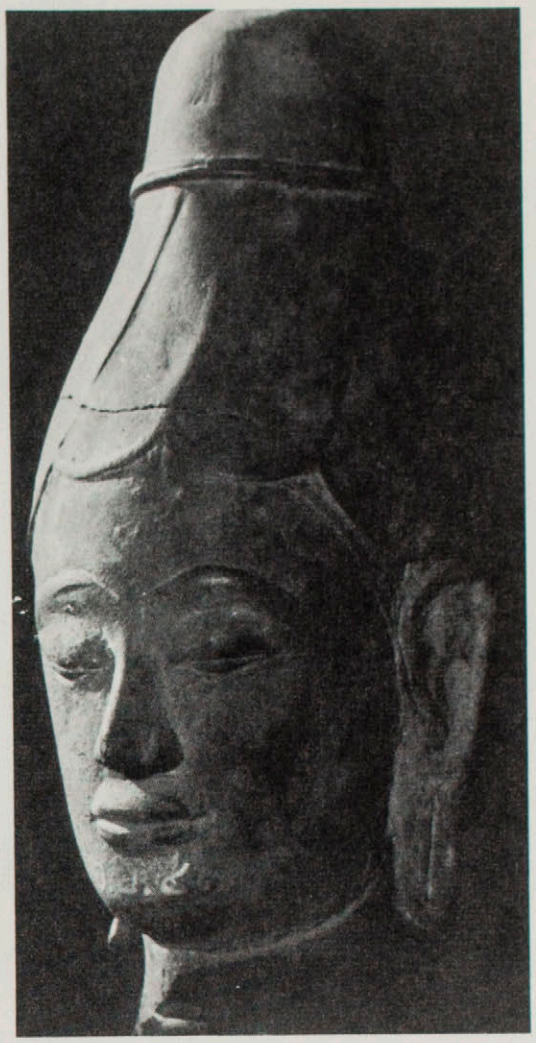
Photographs in Los Angeles by George Brauer

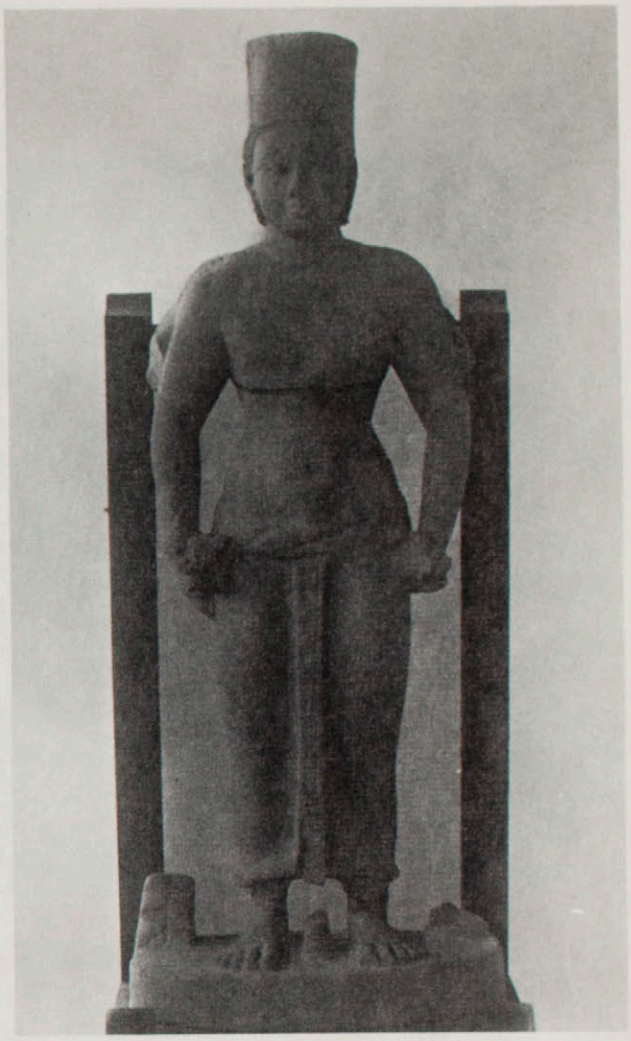
LAST SUMMER, after five years of preparation and organization necessitating co-operation at international, national, and local levels, a major art exhibition visited Los Angeles. "The Arts of Thailand," which had originated in the mind of an Indiana University professor, was sponsored by the King of Thailand and the President of the United States. The National Museum of Bangkok, Indiana University, and seven leading American museums joined together to make the enterprise possible—but this was not enough. The United States Navy helped by transporting the objects, which had been chosen by the American Committee of Selection; the United States Department of State and several foundations supported the project by subsidizing the Thai curators who traveled with the show and by providing funds for other necessary administrative expenses. As a result, the American people were privileged to see treasures never before shown abroad, dating from the 6th to early 20th centuries, and comprising sculpture, paintings and more than 300 objects of every media. In Los Angeles alone, 10,645 saw the exhibition.

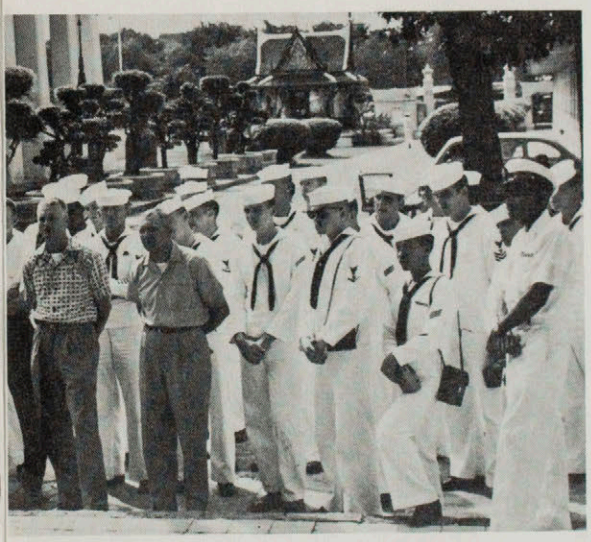


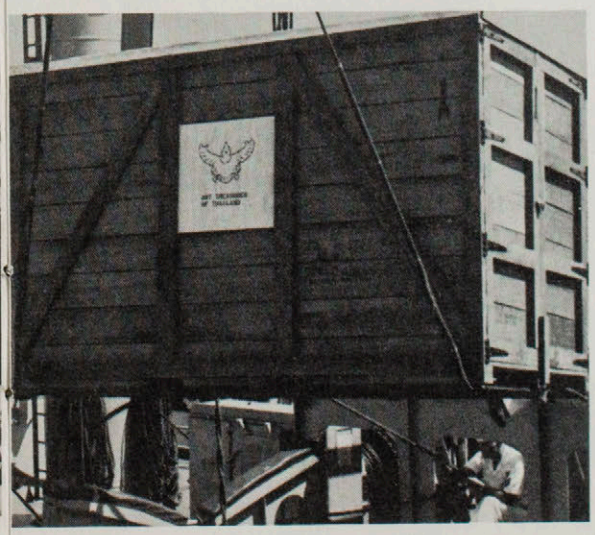


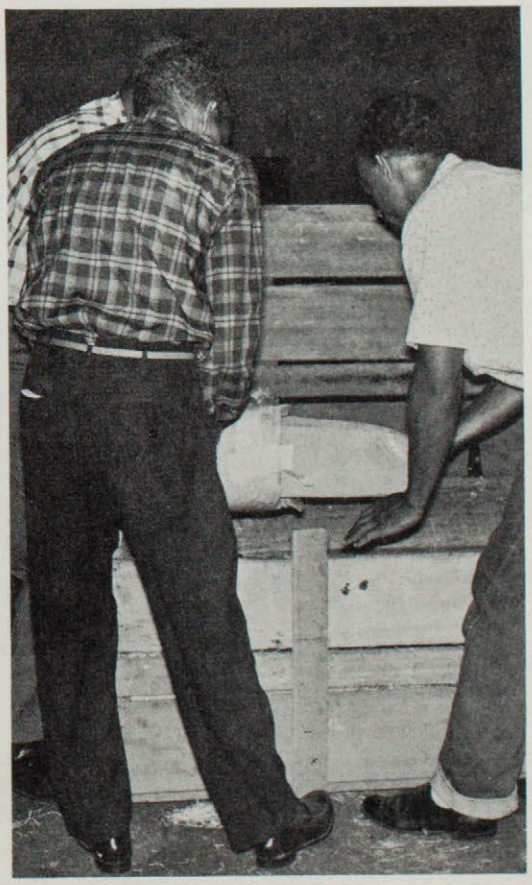
In Thailand, Theodore Bowie, Professor of Indiana University and Director of the Exhibition, examines a



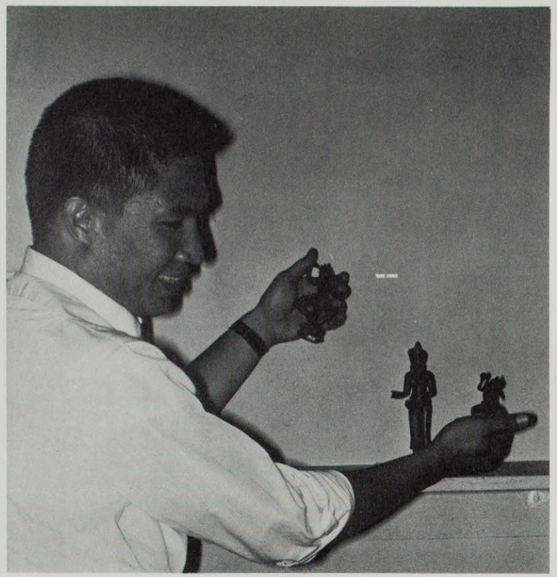


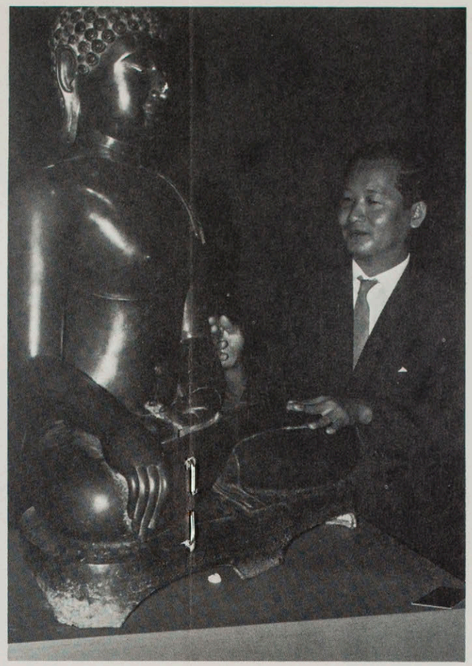


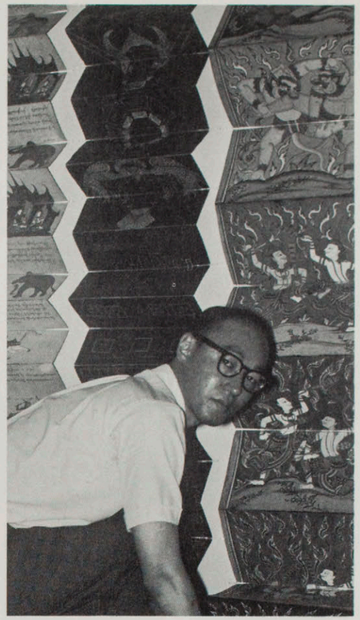


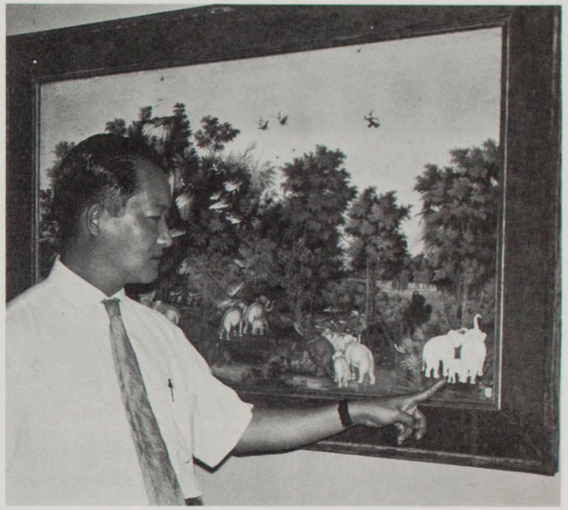


Buddha and discusses arrangements with colleagues. Navy personnel are briefed before shipment.

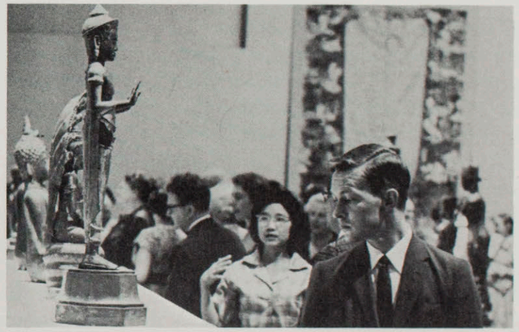








The Los Angeles installation requires the joint planning of local designer Milton Zolotow, two Thai curators, Vidya Indakosai and Bunchob Thiamthat, and George Kuwayama, Curator of Oriental Art.



The show opens in Los Angeles with appropriate festivity, native dancing and music, and attendance by local dignitaries including Mr. and Mrs. Charles Laughton. It visited eight cities in all.

"The terrain in the Ennedi Mountains reminded me of the Monument Valley region of Arizona."

The Machris Expedition to Tchad, 1960

CHARLES A. McLAUGHLIN

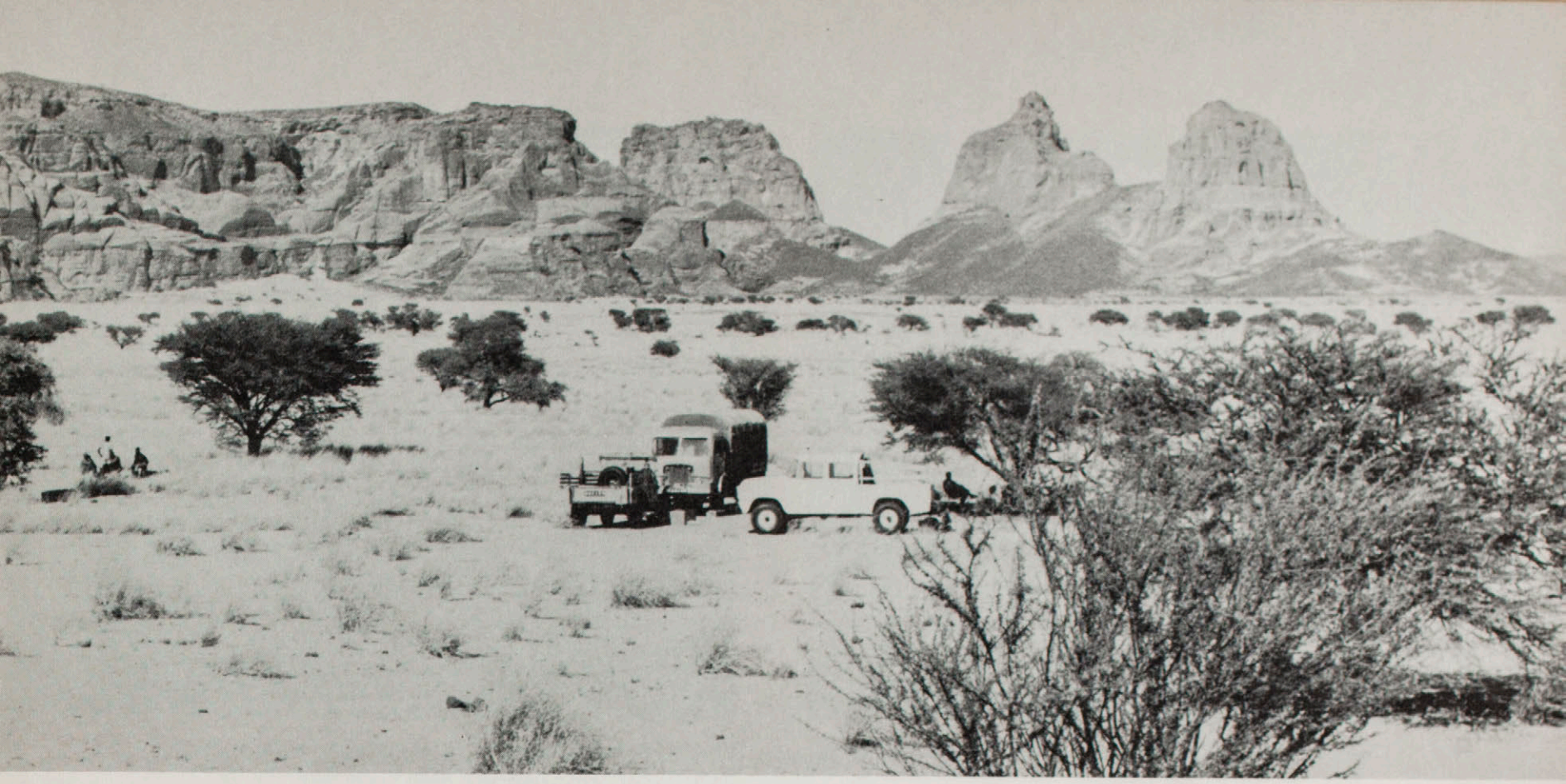
Associate Curator of Ornithology - Mammalogy

THE WORD "Africa" has meant many things to many people. To the colonist it has meant a new home with new worlds to conquer; to the industrialist it has meant a new source of materials and labor; to the missionary it has meant millions of naive souls to reach; to the adventurer it has meant an impending danger at a moment's notice. To the zoologist it has meant, and still means, "paradise." The "Dark Continent," as foreboding as it may be in many ways, has been extremely hospitable to its animal inhabitants. Its great size and variety of habitat have produced a variety of animal life unequaled elsewhere on the face of the earth.

It is only natural that the suggestion by Mr. Maurice A. Machris that he would like to sponsor a museum expedition to Tchad, Africa, caused my heart to skip a beat or two. It wasn't until much later, after I had regained a semblance of composure, that I asked myself, "Where, and what is Tchad?" Some library research revealed that Tchad is the northernmost of the four territories of the former French Equatorial Africa; that it became an independent nation within the French Community in 1959; that it has approximately the combined area of Washington, Oregon, California, Nevada, and Idaho; that it contains some 2,500,000 people; that it is bounded by Libya on the north, Niger on the west, by the Republic of Sudan on the east, and by Cameroun and the Central African Republic on the south; and that practically nothing is known of its small animal inhabitants. Further, more intensive research reconfirmed all the above facts, paritcularly the latter. Obviously it was a land of promise for a mammalogist.

Our first major decision was to concentrate the efforts of the field party on the collection of birds and mammals in order to obtain maximum value from the trip. Our second decision was to take a circular route through Tchad in order to visit as many different habitats within the country as possible. Mr. Stephen C. Bromley, an outstanding student trained by the Museum who had previously taken part in the Museum's expeditions to Bolivia and Venezuela, was chosen to serve as ornithologist with the party, Mr. and Mrs. Machris were to collect large game animals and to chronicle the expedition with still and motion picture cameras, and I was to concentrate on the collection of small mammals. M. Francois Edmond-Blanc of Paris, a noted big game hunter and authority on the game animals of Africa, was to accompany the party as interpreter and liaison man with the French and Tchad authorities. An assistant photographer, M. Maurice Patry, was hired, and the services of a safari-outfitting company, *Les Grandes Chasses Africaines,* were obtained to provide transportation and facilities during the expedition.

Our first glimpse of Tchad came at 5:00 a.m.



on the morning of January 9, 1960, as the wheels of our Air France Constellation screeched into the runway of the Fort Lamy Airport. Our first impression was good, and became even better as we were rapidly guided through customs, public health, and the other formalities by Jean Gérin and René Malissard, our white hunters from *Les Grandes Chasses*. From the airport we were whisked off to our camp site on the north bank of the Chari River, nestled rather incongruously between a row of new, gleaming white concrete apartment buildings and a collection of assorted grass huts. Here we met the tents, trucks, cots, and canvas chairs which would serve as our home for the next 45 days and 3,500 miles.

After a day of checking equipment and supplies, making required diplomatic calls on the Prime Minister and the Governor General of Tchad, and a night of fitful sleep filled with dreams of myriads of strange birds and mammals clamoring to get into our collecting bags, we headed north from Fort Lamy—toward the vast Sahara. As our caravan of five trucks made its way northward along the dry Bahr el Ghazal, the influence of the central African negro rapidly diminished, his circular grass and mud huts being replaced by the squarish, stark gray, clay houses with which we were to become familiar in Islamic northern Tchad. By noon of the first day, when we reached Massaguet, we had entered the Moslem world.

Our first prolonged stop was to be at Koro Toro, a camel corps post some four hard days' driving from Fort Lamy. Although no time was allowed for setting out traps for small animals along the way, we were able to shoot several red-fronted gazelles, a striped hyena, some sand foxes, and a few hares as we traveled along. Steve Bromley shot a huge male ostrich which had to be skinned and salted while the rest of the party was enjoying lunch in the shade of a nearby acacia tree.

About noon on January 14, we arrived at the post of Koro Toro. In the center of this tiny community of camel herders is the fort, an imposing structure of gleaming white which looks very much like an old set left over from the filming of "Beau Geste." When we entered the fort to meet Sgt. Auclaire, the commandant, I was unable to resist the temptation to look behind the main gate to see if I could find the words "Property of Warner Brothers Studio" written somewhere. Koro Toro is situated in an area of stationary sand dunes, lightly held against the winds by a sparse cover of grasses. Here and there small patches of dark green melon vines and an occasional acacia tree were seen. These, along with a proud but slightly despondent date palm trying valiantly to survive within its protecting ring of barbed wire at the fort's main gate, represented the vegetation of Koro Toro.

Near the fort was a well, which served as the

"Our first camp on the north bank of the Chari River at Fort Lamy."

"We were entertained at Koro Toro by a group of local belles who staged a dance for our benefit."

sole water supply for some 25,000 camels that were pastured on the surrounding dunes. Day and night, water was pulled from this hole in the ground to satisfy monumental thirsts that had been building for three or four weeks under the blazing sun. When we asked how these beasts could survive so long without water, we were reminded that in spite of the 100° heat it was still the middle of winter. In summer, when the temperatures reach 135° and above, the camels must be given water every three or four days. Day and night, the grumbling, growling, discordant voices of these miserable beasts filled our quarters.

In contrast to the rather barren appearance of the region, it abounded in small mammal and bird life. Countless thousands of desert rats and mice, all specialized for living their entire lives without even tasting water, emerged from their burrows after the setting of the inhospitable sun to literally cover the countryside. Hyenas, foxes, jackals, and small desert cats roamed our camp during the hours of darkness. The large game animals of the region, the addax, the white oryx, the dama and dorcas gazelles did not venture close to Koro Toro, for past experience had taught them that its citizens found antelope meat quite, quite palatable. However, within 40 kilometers of camp, Mr. and Mrs. Machris collected several beautiful specimens of addax and oryx to be added to our growing collection.

From Koro Toro our journey led us toward another fort, Oum Chalouba, approximately 150 kilometers across the sand dunes to the east. We approached this leg of our journey with reservations, as we all knew that there was no marked trail to follow, so we would only be able to navigate this distance with the aid of a local guide. We employed three, for safety's sake, and assigned one to each of two hunting vehicles and one to the supply trucks. Our reservations turned to real apprehension on the morning of January 19 as we headed out onto the dunes. The wind was up and flying sand had cut our effective range of vision to about 500 yards. I would not have been surprised if we were heading for Cairo or Tunis rather than Oum Chalouba. However, on the second day, when the sky cleared, we proved to be dead on course, and we breezed along without difficulty to Oum Chalouba and the main highway, a well marked track, on to Fada and the Ennedi Mountains.

The Ennedi Mountains were our main goal in the north of Tchad. This range, which reaches the height of nearly 5,000 feet, is on the southern border of the biologically sterile Libyan Desert. The terrain reminded me of the Monument Valley region of Arizona, with red sandstone spires, minarets, and natural bridges rising from the valleys of pink sand. Its beauty was matched by its abundant animal life. Around the base of the mountains were numerous permanent water

"I suspected that the Fort at Koro Toro was built by Warner Brothers' Studios."

"The party was greeted by the Commandant of the fort at Koro Toro."

holes formed by springs or natural catch basins worn from solid rock. These pools served as points of concentration for animals of every description. Addax, gazelles, and ostriches fed on the surrounding plains. Barbary sheep scampered over the barren peaks. Birds and small mammal signs were seen everywhere, as were frogs, lizards and insects.

Couched at the foot of Mount Fada is the city of Fada, the northeasternmost outpost of the Tchad Government. A large garrison of camel corps soldiers is maintained here to insure law and order in this far removed section of the country. Fada has a French population of twelve men, all in government service. We lived in a delightful guest house, complete with showers, in the city park. This park had been built by military and prison labor and was a paradise, with its canopy of date palms surrounding three artificial lakes.

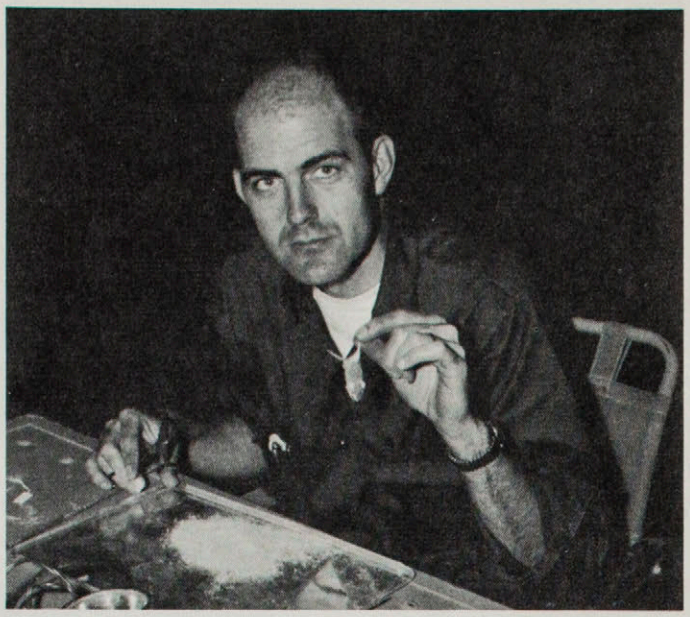
During our stay in Fada, we added many new species of birds, mammals, amphibians, reptiles, and insects to our scientific collections, many of which have since proved to be excellent records for this part of Africa. Although we had planned to concentrate on the collection of birds and mammals, we had decided from the start to make the trip as profitable to the Museum as possible. We paraphrased the old army saying, "If you can't pick it up, paint it" into "if it moves, looks like it could move, or appears to have ever moved, collect it."

In Fada we also were privileged to observe and photograph many cave paintings found on the cliffs overlooking the town. Still more vestiges of by-gone civilizations were seen nearby in the form of rock cairns about seven feet in diameter, each representing the burial site of a single person. After a fruitful eleven days in Fada, we headed south, out of the desert and into the rich savannahs of southern Tchad.

The transition from Arab to central African influence was much more gradual along the eastern edge of Tchad than it had been in the west. This change in cultural influence was paralleled by an equally gradual change in habitat. As we progressed southward the grasses became thicker and taller, the trees more abundant, free water increasingly more evident. Camels were replaced by cattle. Small cotton patches replaced goat yards. Species of animals common to the plains of East Africa replaced the addax and oryx of the desert. We were entering an area of intermingled broad-leafed trees and grassland—an area inhabited by elephant, giraffe, buffalo, hartebeest, cob, waterbuck, baboon, wart hog, and lion, plus innumerable biting flies and mosquitoes.

No trip through this part of the world would be complete without visiting Kyabé, the home of the Ubangis. The story goes that the practice of placing progressively larger discs of wood in the split lips of these women until they had

"Steve Bromley spent the noon break skinning an enormous male ostrich."



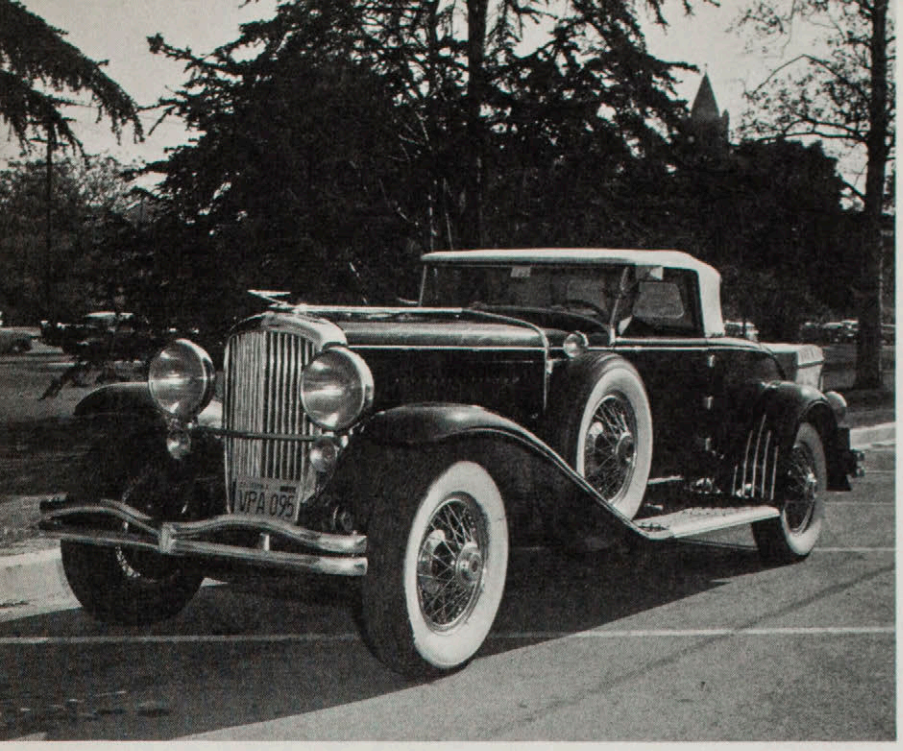
Dr. Charles A. McLaughlin holds rare mouse collected on expedition to Tchad, Africa.

reached the size of luncheon plates, started in an attempt to reduce depredations upon the young women of the tribe by neighboring tribes. One of the married men in the party suggested that this practice might have some application in modern European society, for it is virtually impossible for these women to talk while carrying about these large blocks of wood. The practice was discontinued many years ago and now there are reputed to be only thirteen of these women remaining, all of them quite old. I could not help thinking, as we were visiting the three of them, that these much photographed ladies of the African bush had probably met and chatted with more celebrated persons during their lives than many heads of state.

We set up our final collecting station near the Aouk River, about 100 kilometers east of Fort Archambault in the small village of Gongo. One week was spent in this exceedingly productive area. The main biological influences here are from East and Central Africa. Many of the smaller animals taken had never before been recorded from closer than 500 miles away. The large game animals from East Africa were intermingled with shrews, small rodents, and carnivores related to forms found in the jungles of Central Africa. One small area surrounding a tiny pond produced more species of small mammals than were taken on the rest of the trip. The number of larger game species also far outnumbered those of any of the other regions we visited. It was with heavy hearts that we packed up on the final day to begin our journey to Fort Archambault where we would take off for Los Angeles. We all wanted to stay longer and extend our survey of the animal life of this fascinating country, but time is the respecter of no man.

Although we were saddened by leaving Tchad, we were also filled with a feeling of satisfaction and pleasure with having been afforded the opportunity to add these valuable biological materials to the collections of the Los Angeles County Museum. We returned to the Museum with a collection of approximately 250 mammals, 225 birds, 50 reptiles and amphibians, 3,700 insects, many still photographs and enough motion picture film for Mr. Machris to make a feature-length film documenting the expedition. Research is currently being conducted on these materials. A report on the reptiles and amphibians has been published in the Los Angeles County Museum, "Contributions in Science" (number 40), and reports of the other specimens are planned for the near future.

The Los Angeles County Museum is greatly indebted to Mr. and Mrs. Maurice A. Machris who, in addition to their financial support, spent many long hard hours in planning the program and in making contacts with governmental agencies of France and Tchad, and who added immeasurably to the successful fulfillment of the scientific goals of the expedition in the field.



Duesenberg on Display

RANSOM MATTHEWS

Associate Curator of Mechanical Science

AS MUSEUM curators we often dream of what we would like to have for our displays and study collections, but what we can actually present for public viewing depends not only on available purchase funds and display space, but also upon what prospective donors wish to give for exhibition and preservation. As curator of the Mechanical Sciences Section, with an interest in fine automobiles, I was particularly pleased not long ago to be asked if the Museum would accept a fully restored Model J Duesenberg roadster of 1932 with a Murphy body. The offer of anything as large as a Duesenberg (twenty feet long) poses a problem to the Section which, because of the size of many of the items in its collection, often has to refuse worthy material for want of storage and display space. Fortunately, a display space for this choice collector's item was available, as the famous Stutz #8 racing car (part of this collection for the past thirty years) has been temporarily placed on display in the Museum of the Indianapolis Race Track.

Fred Duesenberg started in the racing car field in about 1910 by working over stock car engines for extra speed on the tracks. Next he designed and built special racing engines. During World War I, he expanded his famous side lever racing engine into a very creditable aviation engine and shortly thereafter produced America's first straight eight-cylinder cars. He also pioneered four-wheel brakes. The Duesenberg now on display at the Museum is the culmination of over twenty years of research in the design of racing cars and ultra-fine passenger vehicles. Several years ago, a racing version of this same car was driven by the late Ab Jenkins to a twenty-four hour record of one hundred and fifty miles per hour, a record which will probably stand for some time. The Duesenberg has often been called the Rolls Royce of America. The prices of the two automobiles were similar so it was not surprising that the Duesenberg became a casualty of the Depression.

The Murphy body is of particular interest to old car fans in this area, since the Murphy body shop was a Southern California firm which set the pace nationally for fine automobile body construction and advanced styling. It turned out a small quantity of high priced high quality work. Doble Steamers that cost from twelve to twenty-five thousand dollars, as well as Cadillacs and Packards, were among those equipped with Murphy bodies during the middle and late twenties. Those designs have not become outmoded through the years.

The automobile phase of the Mechanical Sciences Section has grown more rapidly than other parts of the Section due to my interest in automotive history. I am proud to be one of the founding members of the Horseless Carriage Club, originally a gathering of a few Southern California collectors who wished to compare notes on their hobby and now a nation-wide organization with over seven thousand members. The large number of old car enthusiasts in Southern California, where there is the greatest concentration of automobiles in the world, has focused attention on this particular display and brought in more gifts for exhibition than in other Mechanical Science subjects. Since we have endeavored to show, where possible, examples of local manufacture, the Duesenberg roadster is a very desirable addition. There are now eleven cars on display. Nearest in age to the Duesenberg is a 1912 Franklin with body by Earl of Los Angeles. The changes in power, speed, body lines, and size, during the twenty years between the manufacture of the two cars offers a striking contrast and a good study in the development of the automobile.

The Museum Spotlight

Dr. Hildegarde Howard receives honorary scroll from County Supervisor Ernest E. Debs

Dr. Hildegarde Howard Retires

As Chief Curator of Science of the Los Angeles County Museum for ten years, Dr. Hildegarde Howard guided the Museum to worldwide reputation for its contributions in many fields of the biological and geological sciences. On September 18, 1961, after thirty-three years of very active and distinguished service, Dr. Howard retired. The Los Angeles County Board of Supervisors passed a resolution and Chairman Ernest E. Debs presented Dr. Howard with a scroll, paying tribute to her scientific achievements on behalf of the Los Angeles County Museum.

After several years as a student worker in the science division at the Museum, Dr. Howard became a "Junior Assistant" in 1928 in the Verterbrate Paleontology section. In 1938 she was given the title of Curator of Avian Paleontology and in 1951 became Chief Curator of Science.

Dr. Howard is a graduate of the University of California where she earned her B.A., M.A., and Ph.D. degrees on the Berkeley campus. She is the author of more than 95 monographs and shorter articles, is a past president of the Southern California Academy of Sciences, the Western Museums League, and the Southern Division of the Cooper Ornithological Society, and is also a fellow of several important scientific organizations. She was the recipient of the Brewster Medal and belongs to the honorary societies of Phi Beta Kappa, Sigma Xi, and Phi Sigma.

As Mrs. Henry Anson Wylde, Dr. Howard is the wife of the Museum's Chief of Exhibitions. She and her husband will continue to live in Los Angeles, and, fortunately for the Museum, her plans include further research in Avian Paleontology at the Museum.

Diamond Collection Presented to Museum

Upholding a tradition of eight consecutive years, Mr. William E. Phillips, prominent Southland merchant and gem collector, added twelve rare colored diamonds to the collection of outstanding faceted stones already given.

According to Randall T. Chew III, Curator of Mineralogy, there is no similar collection in any Southwest museum. Director Herbert Fried-

William E. Phillips presents rare diamond collection to Museum represented by Director Herbert Friedmann.

"Folk Art of Lapland" displayed until end of December.

mann expressed the Museum's pleasure at the formal presentation and announced that the diamonds would be placed on display in the Hall of Minerals.

The most valuable diamond in the group is a cashmere blue of nearly one carat considered the rarest of all colors. The largest stone is a 1.33 carat rose diamond; other colors include chartreuse, green, canary, orchid, coffee, and jet black. Earlier gifts include a cornflower blue sapphire weighing 38.83 carats, an amethyst two inches square, unusual aquamarines, topazes, moonstones, tourmalines, and a newly discovered gem, sinhalite, of 158 carats.

Lapland on View

The Norsk Folkemuseum exhibit "Folk Art of Lapland," augmented by loans from the collection of Mrs. Virginia Davidson, will be on view at Los Angeles County Museum until the end of December, 1961. Mrs. Davidson will talk on December 5 and 12 on the reindeer-herding Lapps.

The exhibit illustrates implements, decorative art, dress, housing and herding activities of the pastoral Lapp way of life, and gives an understanding of the practices and problems of this hardy people. Paintings by artist Nils N. Skum enliven the display.

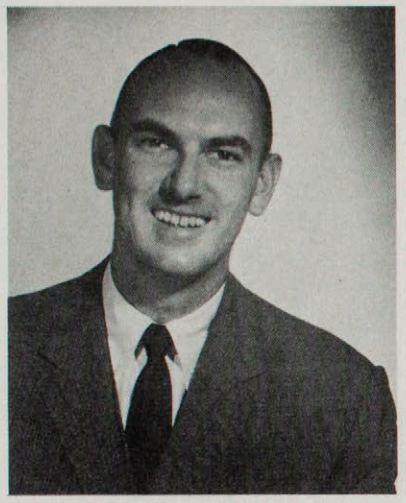
Art Curator in Orient

George Kuwayama, Curator of Oriental Art, has departed for several months in the Far East. His plans included purchasing of objects for the Museum's collection and also preparing a Japanese art show to be held in 1964, one of a series of major art exhibitions planned to inaugurate the projected Los Angeles County Museum of Art program.

Textiles and Costumes Exhibition in Valley

In an experimental and unprecedented departure aimed at awakening interest in the Museum's collection, a Museum exhibition traveled to an outlying community. "Painted and Printed Textiles and Costumes," assembled by curator Stefania P. Holt, was displayed in the Fine Arts Gallery at Valley State College the first two weeks of October, a joint project of the Museum and the Volunteer League of the San Fernando Valley.

The Museum Association Newsletter



Hoyt B. Leisure, President, Museum Association

A Message to Museum Association Members From Hoyt B. Leisure, President

EARLY IN the fall your Museum Association Executive Committee and the Museum Staff met to discuss plans for the year ahead. The Art, History, and Science Divisions each outlined their program in general terms and requested the Association's support. By providing the financial and volunteer assistance the selected projects require, your Association hopes to present a well-balanced schedule of events.

The program for members is to be expanded. In addition to receptions for exhibition openings, art, history, and science lectures are planned.

The history lectures will deal with different facets of California history. Plans are under way to present speakers on the topics of literature, folklore, art and architecture, and the Western Express.

Science lectures will again feature some of the most prominent scientists of our day. We suggest making your reservations immediately after receiving the invitation to avoid disappointment (last year our speakers were Dr. Edward Teller, Dr. Willard F. Libby, Dr. Harrison Brown, and Dr. Lynn White). The auditorium can only accommodate 450 people and another sell-out is anticipated.

"Art Views" lectures will again be presented in co-operation with the Junior League of Los Angeles. For members who are unable to attend one of this series of morning lectures, at least one lecture will be presented during the evening.

Last year every member received a beautifully illustrated booklet guiding him to the various Museum treasures. Contributing Members, those whose memberships cost $25 or more, also received the "Modigliani" and "Precisionist View in American Art" catalogs. These benefits heightened the interest in our exhibitions and prompted many to increase their membership.

This year everyone will receive a booklet prepared by your QUARTERLY Committee and the History Division. It will contain color reproductions of the twenty-one California missions as painted by Edwin Deakin. The original paintings (1879-1899) are part of your Museum's permanent colection and were acquired with funds provided by the Museum Association. The sketches and other historical documents reproduced in this booklet will make it an important addition to the library of any member interested in California history. It is hoped that the booklet will be available for distribution at Easter time.

Two art catalogs will again be mailed to those in eligible membership categories. The catalog for the exhibition of Georges Rouault prints from the collection of Harold P. and Jane F. Ullman has already been selected as one, the other to be determined at a later date.

Each of these events or benefits is planned with you in mind. They are intended to increase your enjoyment and knowledge. If we are successful, your membership has value for both you and the community as your membership dues are invested in the Museum's work, itself a community service. Here, as elsewhere, private support enhances the quality of a distinguished institution.

Use of Discretionary Funds

At the summer meeting of the Executive Committee, the Director and Chief Curators expressed their gratitude for the "discretionary funds" presented to them annually by the Association. In 1960-61, as previously, the funds were used by the various divisions for much-needed materials, services, public relations, acquisitions, and other purposes not provided under County procedure.

A major portion of Science funds were ex-

pended on exhibition materials such as color enlargements for the Marine Biology exhibit and photomurals for the Middle America exhibit and acquisitions including birds, mammals, ethnological material, and Samisk handicraft. History Division funds purchased ship models, lithographs, and firearms and other articles for the California Gallery now in process of refurbishment. Equipment including an electro-voice microphone, a mimeograph machine, a Kodak projector, and an adding machine were provided for Education. The Division of Exhibitions funds financed emergency services to equipment, and funds of both this division and of the Art Division made possible travel essential to furthering Museum projects.

Reception for Annual Exhibition, Artists of Los Angeles and Vicinity

Sixteen Southland artists were announced at the Association reception August 29 as winners of $5,000 in cash prize and purchase awards by Ebria Feinblatt, curator in charge of the exhibition. From a total of 2394 works submitted for the exhibition, the jury had selected 180: 44 watercolors, 35 prints, 35 drawings, 56 sculptures, 10 mixed media representing 179 artists. Five of these artists were designated by the jury and the curatorial staff of the Museum as the winners of the purchase awards: sculptor Oliver Andrews, painter John Altoon, printmakers John Paul Jones, Jonathan Knowlton, and Howard Richardson.

The Prize and Purchase Award Fund of $5,000, raised by the Junior Art Council of the Los Angeles County Museum through its annual Art and Architecture Tour, is one of the largest for any similar exhibition in the United States.

Science Expedition Film Shown

The Association in collaboration with the Science Division and Mr. Maurice A. Machris presented the feature-length color film "Sahara Safari" in Jean Delacour Auditorium on September 21, 22, and 23. The film documenting the Museum's Machris Expedition to Tchad, Africa (see article, page 4) was taken by Mr. Machris in January and February, 1960, as a record of the activities of the expedition personnel in the field as well as the people, wildlife, and magnificent scenery of the Republic of Tchad.

Award winners gather at the "Annual" exhibition reception: (left to right) Maxine Kim Stussy, Oliver Andrews, Jules Engel, Harriet Wolpin, Katherine Fukami, Hedy Mergenthaler, Margit Ruben, Guy Williams, and John Altoon. Others not present were: John Paul Jones, David Metzger, Roland Reiss, Jerome A. Savage, John Coleman, Jonathan Knowlton, and Howard Richardson.

Una E. Johnson, Curator of Prints, Brooklyn Museum, Misch Kohn, leading contemporary American printmaker, William Seitz, Associate Curator of Painting and Sculpture, Museum of Modern Art, talk with James H. Elliott of the Art Division during jurying of the 1961 Artists of Los Angeles and Vicinity exhibition.

Mrs. Maurice A. Machris, with three Ubangi ladies, starred in science film, "Sahara Safari."

An admission fee was charged with all proceeds being placed in a special science fund that will help implement the ever-growing research program of the Science Division.

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You are encouraged to become members of the MUSEUM ASSOCIATION—to enjoy with other members the special activities which the Museum Association sponsors and the privileges available only to its members. Applications for membership may be obtained from the Museum Bookshop or will be sent upon request. RIchmond 8-2194, Extension 59.

Members receive:

1. INVITATIONS for two for the Members' Previews and Receptions.
2. SUBSCRIPTIONS to The Quarterly and the Art Bulletin.
3. THE CALENDAR listing all exhibitions, lectures, films, and concerts—monthly.
4. DISCOUNT of 20% on most items in the Museum Bookshop.
5. SPECIAL LECTURES at reduced rates.
6. PUBLICATIONS, such as catalogs, given according to membership category (benefactor, contributing, annual, etc.).
7. PAINTING CLASSES for members' children.